

The Bullet

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Mary Washington College's Weekly Newsmagazine

Vol. 56 No. 20

Men at MWC

The adage that nothing is as easy as it seems holds especially true for the Mary Washington male.

Why they come

Their reasons, according to three deans of admission, are the same as women's.

James Watt

If we can't have the Beach Boys, don't make us sit through Wayne Newton.

The Pub

It's time students had some say in Pool Room decisions.

NCAA Tourney

Remember '83 as the year for the old Pack magic.

Writing Intensive

An added dimension to MWC's academic challenge is the requirement of one writing intensive a year.

Psychadelic Furs

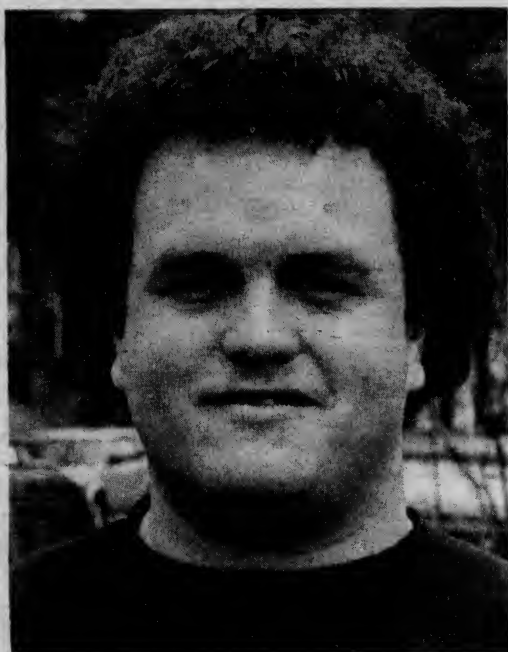
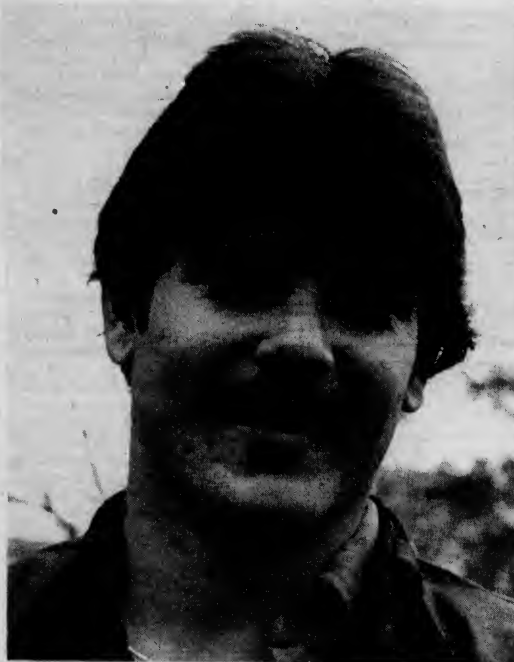
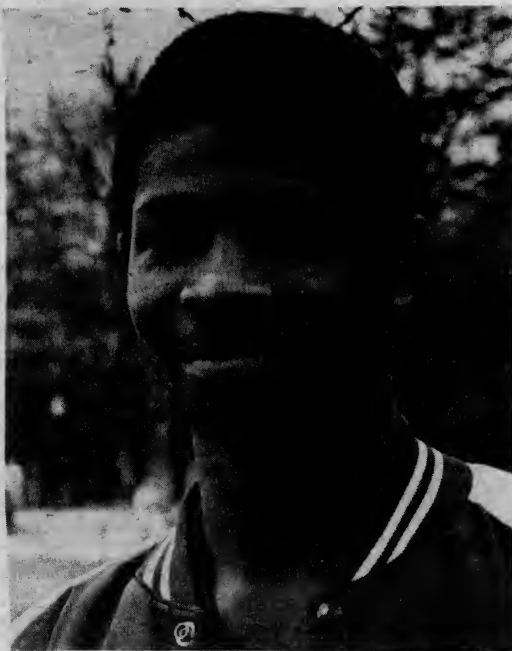
For Spring Concert this year, we actually have a band with an album on the current charts.

Poetry Reading

This year's student poetry ranged from political to humorous issues.

The Men of Mary Washington

Seeing how the other fourth lives



Editorial

Are MWC guys different?

As a sophomore male at Mary Washington College, I have had countless discussions with females on campus about the relationships between men and women here. Few of my female acquaintances agree with me, but still I look around and see the same thing: guys and girls playing those same games they have been playing for decades, and probably always will.

Women (and some men) think that because there are three times more females enrolled at this institution than males, the guys have an irreversible stranglehold on the social life of MWC. A closer look at the social structure of MWC should prove this myth to be just that—a myth.

A quick glance at MWC's night life shows a limited agenda of events for social-minded students. Despite the hard and profitable work of our students leaders, there are still only a few events that students choose to attend. Of these choices, the only one that consistently enjoys popularity is the hot spot of all hot spots, the pub. This is common for colleges these days. When one "checks out the scene" at the pub, it looks exactly like similar ones on other campuses: men and women drinking, dancing and just plain trying to pick someone up. My point is that it looks exactly like other campuses. This is inconsistent with the MWC myth. If MWC was the social haven for guys that it's made out to be, then the pub should be filled with mostly women, and the guys should stroll in, walk up and down the rows of tables checking out the night's offerings, and then pick his prize for the night. Well, when it comes down to reality, there are *always* more males in the pub than females. This fact says a lot about MWC.

Because MWC has significantly more females than males, it becomes for many women a compromise between an all-girls' school and a "normal" co-ed institution. The result is that there are more females here than at other schools that don't put dating high on their list of priorities. One might sarcastically say, "Ah, isn't that too bad." However, it is this one of several "equalizers" that make the social scene here much like other schools.

Another unique characteristic about MWC is its location. Fredericksburg is ideally in the middle of everything. Because it's conveniently close to both Northern Virginia and Richmond areas, many females go home on the weekends. Many of these girls would stay on campus if they were not so close to home and thus would be more socially accessible.

One thing that "turns girls off" about guys here is the maturity level of the males. Many upperclass women refuse to date guys here because the guys are too immature for them. Yet, look closely at this. There are more underclass males on campus than upperclass. This has always been the case because every year more men are admitted than the previous. I'm not a psychology major, but I think it is safe to say that because of the personal growth and maturing that takes place during those crucial ages of 18-22, most graduating students are more mature than those just entering college and these years. Consequently, upperclass women look at the guys at MWC and see men that are not mature enough for them. This will hopefully change when the amount of upperclass males levels with that of the underclassmen. However, there are men here that are mature and capable of meeting the social needs of older girls.

Another factor that affects females' views of males is visibility. Men are extremely visible on this campus and consequently their faults are also in the spotlight. When a guy acts socially unacceptable (is drunk and obnoxious, or breaks a window), it sticks out, making generalizations and stereotypes easy to materialize.

Come on girls, the guys at MWC are the same guys at UVa, Tech, or any other school. Why are the guys at UVa cavaliers, and the guys here dogmeat? We went to the same high schools, and we hang out together during the summer and on breaks. Are we different than they, or do the circumstances here at MWC make us look different? When one takes into account all the factors that eliminate many girls from the "dating scene," there are not that many more women out looking for men than men for women.

I'm not begging the women of MWC to give guys a chance. I'm saying that many girls here are missing the chance of meeting some really nice guys. Granted, they are missing the chance to meet some real jerks also, but everyone has to take some chances. It's the same here as anywhere else.

Dave Warren

Borek too negative on Boy George

To the Editor:

It seems to me that I never hear Chuck Borek say anything good. In reference to his last article, if you could call it that, Mr. Borek seems to have a preoccupation with the fact the Boy George is a self-professed bisexual. He has allowed this to influence his opinion of Culture Club's music.

Boy George has one of the most beautiful voices in the music business today. As for their 'mainstream' sound, it is both original and refreshing. His comment that Duran Duran has become more 'mainstream' is laughable. If

he had taken the trouble to listen to their first album, which he obviously has not, he would find that this is not so.

As for the Culture Club being 'sneaky and underhanded,' I will remind Mr. Borek (he seems to have forgotten) that there is a thing called free enterprise. There is nothing devious about success.

In the future, Mr. Borek, get your facts straight, and if you have nothing good to say, don't say it at all.

Sincerely,

Edie Dunn

WMWC disc jockey

Letters

Class Council elections need improving

To the Editor:

I wish to comment on the past election run by the Class Council. As an unopposed candidate for the office of sophomore Honor Council Representative, I cannot help but feel the apathy seen during the past election was caused not by the students' apathy, but the apathy of the Class Council in advertising this important event.

Of the many problems seen (and there were many) during the election, they seemed to leave not only the student body uninformed, but the candidates as well.

First of all, the workshops were poorly organized, with little advance notice given to potential candidates. I am sure this did not inform potential leaders who may have been denied the opportunity to run.

The campaign itself ran with very

few, if any, problems. The next major problem occurred the day of the election. The all-important qualification sheets, so necessary for our campaign were not even available for voters until 4 pm. Before this, sheets were not available for voters to refer to, and although they were hung up in ACL in front of the C-Shop, many people did not take the time to look for these sheets... If the candidates were not able to talk to their constituents the candidates were always able to rely upon these sheets for exposure at balloting times.

Another problem, although minor in respect was on the sophomore ballot. One name was misprinted on the Honor Council ballot. While the contest was unopposed, if it had not been, and that person had lost, a new election could have been petitioned

for due to this careless error. I believe at nominations, great effort was taken to spell each candidates' name correctly only to have this accident occur.

I am fully aware that this year was special with the 75th Anniversary of the College and a rumor floating around the campus that Class Council *forgot* about the elections. It seems like such a shame that problems such as these occurred and I can only hope that the students look to this as a call for improvements in our systems such as Class Council, Student Association, Judicial and my position with the Honor Council.

Thank you.

Sincerely

Scott David Kaplan

P.S. My name is in the correct order here!

Mortar Board voting fair

To the Editor:

Thank you for this opportunity to address Greg Byrd's letter to the editor in the April 5 issue of *The Bulletin* entitled "Is Mortar Board fair?"

First, personal friendships between Mortar Board members and the candidates are not "final qualifications" or a criteria for election to Mortar Board. Unfortunately, this was a misunderstanding on Mr. Byrd's part. As Mr. Byrd well knows, each candidate has ample opportunity to express his dedication to scholarship, leadership, and service on the initial application form made available to eligible juniors. This application is used as a reliable record of candidate's qualifications.

Secondly, while a maximum of 35 juniors may be elected to Mortar Board each year, the initial number of prospective members elected is a

result of a consensus voting procedure. Consensus voting means no pre-set maximum number. Once the voting procedure incorporates three consecutive ballots without the selection of any more candidates, the process is ended. The feasibility of predetermining the number of prospective members is impossible. Consensus voting eliminates any bias. In this manner, members may concentrate on the goals and the ideals of Mortar Board in their consideration of prospective members.

Finally, Mortar Board 1982-1983 agrees with Mr. Byrd in that those elected to serve as members of Mortar Board 1983-1984 deserve the honor. Therefore, there is no reason that Mortar Board should not remain "a true honor society".

Respectfully submitted,
Mortar Board 1982-1983

Ask your questions first

To the Editor:

As Mortar Board Elections Chairperson, it was my job to see that the elections process was done according to the Elections By-Laws and Procedures of Mortar Board Inc., and be assured being an acquaintance of a present Mortar Board member is not in the by-laws.

The by-laws include detailed elections criteria, and as present Mortar Board members we felt charged with electing those most qualified for membership under these election criteria.

I am sorry that I have to address Gregory Byrd's concerns after the fact, because he was one of the juniors eligible for Mortar Board and my job as elections chair included answering any questions that he, another junior or a staff member

may have had about the election process.

As Mr. Byrd stated, "It is too late for this year," and I hope that in the future Mr. Byrd and any other student will know that it is best to have their questions answered before the fact if the matter is of sincere concern to them.

I say this because I believe that Mr. Byrd's letter was based upon his feelings about the outcome of this year's Mortar Board elections and not based upon a full understanding of all that went into bringing about this outcome.

Sincerely,

Tia M. Scales

Mortar Board

Elections Chairperson

1982-83

A student was found guilty of the honor violation of stealing. The penalty imposed was suspension.

The Bulletin

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Inquiries may be directed to PO Box 1115, College Station, Fredericksburg, VA or to the editor.

DARYL LEASE

James Watt, Wayne Newton and the 4th

... the Beach Boys draw a younger crowd than Wayne Newton would. ... or does ... or will, presuming he draws any crowd at all if people are not allowed to show up on the Mall dressed loudly, holding highballs, squeezing women they have rented for the occasion and yelling, "Bring momma seven."

—Richard Cohen
The Washington Post

A joint, a swig of Scotch and another column begins.

The topic today, class, is rock and roll, the point of view is decadent, and the rather unappealing task at hand is the defense of a group of surf bums that sings about California sluts: the Beach Boys.

What pisses me off is Wayne Newton. Now here, we have what is ugly about America.

Let me begin by saying I've never been able to distinguish one Beach Boys song from another and that I imagine attending one of their concerts is somewhat like standing in an oversized elevator with natural turf. As for the Grass Roots, I recall liking a couple of their songs, but I don't recall any titles. Blame it on the drugs, if you please.

It's fine with me if people listen to these groups—at least it keeps them out of my side of the record bin—and though I wouldn't defend to my death their right to listen to this music, I wouldn't go out of my way to prevent them from gathering at the Mall for a concert, as James Watt did last week.

JIM EMERY

Students need the chance to speak out on Pub policy

Many of us can remember back a few years ago when there was no Pool Room. Then, all drinking had to be done in the C-Shop or at keg parties. The C-Shop was grossly insufficient for use as a pub, and therefore the Pool Room was opened so students could drink, dance and hang around in a more suitable atmosphere. Things have changed a lot, but much more needs to be changed.

Although students work, run and use the Pool Room, we have virtually no say in the operations of the Pool Room. Students who work at the Pool Room have voiced many great ideas for improvements, but their efforts have been shot down on every side. The administration and ARA (who also run Seacobeck and the C-Shop) determine what policies will be implemented in the Pool Room.

Sources close to the Pool Room estimate that ARA makes 150 percent profit on every keg of beer sold. That may sound unbelievable, but consider the difference in cost of pitchers and cups. A pitcher of Bud (which fills six cups) cost \$3. But six cups bought separately at 80 cents cost \$4.80, a \$1.80 mark up! The arguments supporting the high prices is that ARA makes a profit on the C-Shop and Pool Room to keep cost low at Seacobeck. Personally, I do not have much faith in a company that has to put flowers on the tables to make the food taste better.

To tell you the truth, I'm pretty indifferent about Watt's banning of the Beach Boys.

What pisses me off is Wayne Newton.

Now here, my friends, we have what is ugly about America.

That this lizard of a lounge singer can amass millions of dollars and become one of the highest paid performers in America is rather perverse. Yet on July Fourth, Newton is to perform before a throng of people who are deprived of what they need most to withstand a Wayne Newton concert—alcohol and drugs. Please, where's the ACLU?

Wayne Newton, for those of you who aren't aware, is a local boy. He hails from Stafford County,

proper environment.

But enough about Wayne. Someone needs to come to Watt's defense here. I'm certain he had our interests at heart when he referred to people who listen to rock and roll as the "wrong element." To show him what nice guys we can really be, I propose we help him out in his efforts for the environment.

At his current level of performance and in the face of immense opposi-

tion, James Watt's work will not be done when his boss leaves office. I suggest we speed things up a little.

Why not move the fourth of July rock and roll concert to one of our National Parks? Let us loose where we can do what we do best: destroy. We'll be happy, Jim'll be happy, and God knows Wayne will be tickled pink.

Perhaps it will even inspire him to get a real job.

ANNE BABER

Cat got your tongue?

In our everyday speech we use hundreds of animals.

Each day we carelessly chat about cats, bees, geese, and alligators, yet we hardly notice.

Since most of us are not zookeepers nor do we keep exotic menageries in our rooms, this may all seem a bit odd.

So here are a few hints to try to guess the animal sayings that are described. For example: "Leave well enough alone." Answer: "Let sleeping dogs lie."

1. A fashionable outfit
2. What's good for one person is good for everyone else
3. It'll take forever
4. Bad body odor
5. Sly
6. Cute girl
7. You can't force anyone to do something
8. If you are crazy you have . . .
9. To quit because you are too scared

ANSWERS:

1. "The bee's knees, or the cat's miaow"
2. "What's good for the goose is good for the gander"
3. "Till the cows come home"
4. to "smell like a ferret"
5. Foxy
6. Chick
7. "You can lead a horse to water but you can't make him drink"
8. "Bats in your belfry"
9. Chicken out

cover expenses. On slow weekday nights, it would be nice to see some bands from D.C. or Richmond in the Pool Room, and it can be done, but not for one dollar admission.

Students, not administrators,

CHUCK BOREK

The Rolling Stones are a great rock 'n' roll band. But it's a funny thing about musicians—a lot of them keep wanting to be movie stars. The Stones have been one of the few groups to be successful on the silver screen—*Gimme Shelter*, a documentary about the violence-filled Stones tour of 1969 was a relative smash at the box office and is considered a classic rock 'n' roll documentary today.

The behind the scenes views, the shots of actual on stage performance, and the social and quasi-social implications of that film made it nothing less than memorable to fans and non-fans alike.

So, these guys figure, why not make another bit of celluloid about the group's biggest North American tour ever? Great idea. Think of the excitement—thousands of fans brought to their feet across America as Jagger and the boys ramble across the screen. Think of the breath-taking hugeness of the thing,

should determine who plays in the Pool Room and for how much, in an open market system.

While we are at it, we should change the name of the Pool Room. The Pool Room has absolutely no

the balloons, the fireworks, the raw energy.

Unfortunately, though, this great idea didn't turn out so great. One can sense the excitement is there, and believe me it was, but it just doesn't come across all that well on the screen. One of the most exciting concert moments that I have ever witnessed is when Duke Ellington's "Take The A Train" suddenly broke into "Under My Thumb" and the world's greatest rock 'n' roll band dashed out onto a multimillion dollar stage to begin one of the greatest music extravaganzas of the last three decades.

But when this moment is translated into film footage, it's just not the same. Perhaps the reason that *Gimme Shelter* was so successful was that they weren't so concerned with excitement back then—it was just a film of five guys performing that became an intrinsically exciting event. In *Let's Spend The*

Vinyl Hop Furs hit new heights with LP

Although the Psychadelic Furs have reached the height of their fame with this release, it is actually their second hit LP.

Their first album to hit the charts was *Talk Talk*, known most notably from the cut "Pretty in Pink." Beyond a couple of tracks, however, proved to be somewhat shallow.

The same cannot be said for *Forever Now*. Packed with strong material, this release has been successful in emphasizing the group's strong points. One of those strong points is the strikingly successful use of synthesizers and keyboard.

Much of the new music overemphasizes these characteristics, often to an extreme. The Furs, however, have been able to enhance their music with these techniques, not restrict it to revolving around them.

The album opens up with a rock-influenced title cut, "Forever Now." The steady rhythmic guitar riffs and paced percussion makes this one of the finest tracks on the LP.

"Love My Way" was the first single release of the album and has been in the top 10 for singles several times in different places around the country. This cut is heard often on WMWC as well as in the Pub.

Every track on the LP has its strong points. Many of the cuts that seem slow or weak at first, develop character and likability on continued listening.

Forever Now may not be a classic, but it comes close. It is without a doubt one of the finest bits of new music in circulation and is well worth listening to.

***—Chuck

Stones flick a letdown

Night Together they try to reach out and grab you with that excitement, but they try too hard and miss.

The movie does have some interesting musical highlights, though. "Miss You" is transformed into a real rocker, Jagger leaving his disco-ish falsetto back in the studio. It's also refreshing to see seldom heard classics like "All Down The Line" performed as they should be—live, and Keith Richard's jagged, no-pretty-boy-shit-for-me wailing of "Little T and A" is an inspiration to any Stones fan.

The problem is that if you're not a Stones fan, this movie won't make you one and it has little else to offer. It's a fairly good representation of what the band looks like on stage, but that's about it. If you like the Stones, but couldn't get to see them on their last tour, this film will interest you. If you did see them, it'll disappoint you, and if you don't like them, don't even bother.

Campus news

Revised visitation package Devine's first responsibility

by KERRY FISHER

Kerry Devine, newly elected Campus Judicial Chairman, is not new to the judicial system or the Student Association. Her freshman year she was a member of the Judicial Court, and this year she is a member of the Student Association executive cabinet.

She sees only a few changes necessary in the judicial court, but has worked very hard toward major

change in campus life. This weekend, for example, Devine and the other members of the cabinet are presenting a package to the Board of Visitors (BOV) to be discussed April 15. Devine hopes the proposals will continue to have the backing of Acting President William Anderson, and Dean of Students Joanne Southworth.

Extended weekend visitation for Marshall and Jefferson Halls is one

proposal, along with possible all-night study lounges in all dorms. Devine said whether these things will work if passed is up to the students. All dorms may not want these study halls, and 80 percent of each dorm must vote for them.

Devine said there have been a few complaints about the choice of Marshall and Jefferson for the extended weekend visitation probation period. The success of the proposal depends upon the residents of the halls, Devine said.

According to Devine, coed halls offer a good trial basis because the residents are used to the opposite sex around and adding extended visitation there would create fewer tensions. These halls also offer a good cross-section of males and females, as well as sophomores, juniors and seniors. "At this point I

don't feel freshmen should be offered this option," Devine said. "It should be reserved for upperclassmen."

Another proposal to go before the BOV is adding student representation Administrative Hearing Board. Devine and others of SA are trying to phase out the Joint Council because it has not played an important role for the past couple years. The student judicial court would handle violations such as vandalism under \$200 and the keg policy.

The Student Association also proposes allowing kegs of beer in dormitories. Hall representatives still have to secure the approval of the administration to have a closed party in their halls, but instead of cans or bottles, students could have kegs. The number and size of the kegs will depend on the size of the party.

Devine said: "With all these pro-

posals coming up, the student court will be given more responsibility. All students will have more responsibility and they must show the changes will work if they really want them."

Devine would personally like to see fraternities and sororities on campus. "They offer good points like increased academic competition among students, increased social life on campus and stronger ties after graduation," she said. She feels after graduation many do not contact the school again, and being an alumnus from a fraternity or sorority will make people want to unite.

As far as changes in the judicial court, Devine would like to split the members into investigative sections. This way they can find the problems and good points within the system, she explained. It would be a sort of a self study for the judicial system, she added.

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and
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by KATHY McDONALD
Class Council last week brought little opposition in the 30 different offices that went up to vote.

"It was almost like an election before an election," said Senior Class President Karrie Nelson.

"The attendance at the workshops was great. I was surprised there was opposition in every class. Yet at nominations many positions were uncontested. Some of the candidates were inhibited by the incumbent officers, other decided that grades were more important, and other dropped out because they didn't have the time to put into the job," Nelson explained.

Nelson added that there are different ideas about election trends at Mary Washington in the past four years. Some consider unopposed offices a sign of disinterest. Others view this as a recognition of capable officers who will continue to work hard, she said.

"I think that people who are going to be involved tend to start in their freshman and sophomore years. They are interested in continuing extracurricular activities and they are recognized as the workers," Nelson said.

"When the underclassmen become juniors and seniors, students who've held an office tend to be re-elected or unopposed because they have the time and desire to be on the council. This doesn't necessarily mean the upperclasses are disinterested. Many people are preoccupied with job-hunting or internships and don't have time for extracurricular activities. There are also big events

like Ring Week and graduation and the class officers must be knowledgeable. A newcomer would have more difficulty understanding the council if he or she hadn't had earlier experience," Nelson said.

The greatest number of unopposed offices was in the rising senior class. LaVonda Simpson, president of the class, has run unopposed for two years. "I look at the uncontested offices in two ways," Simpson said.

"Either people realize how much work and effort Class Council takes and can't devote the time, or the class thinks the four of us have done a good job and would like to keep us in office," Simpson said.

Jane Coleman was elected vice president for the senior class; Vanessa Sullivan, secretary-treasurer; and Darnell Horio, publicity chairman.

One of the two unopposed position in the upcoming sophomore class was Publicity Chairman which was won by Kristen Pedisich. "I think running unopposed is not a good sign," Pedisich said. "It seems to show that people are inhibited about running for an office because they many not have the experience of the other candidate."

The freshman and sophomore classes are still in a kind of testing period with Class Council, Nelson pointed out. "There is usually more competition in these classes because they are still discovering who the best workers are," she explained.

In the rising junior class, Debbie Young was elected president; Lisa Riffey, vice president; Charlotte James, secretary-treasurer and Rus-

Classes elect next year's leaders

Renowned scientist Eugene Wigner will lecture at Mary Washington College tomorrow.

He is a Professor Emeritus at Princeton University, Nobel Laureate in Physics, recipient of the Fermi Prize, the Max Planck Medal of the German Physical Society, and over 20 other honorary doctorates.

Wigner will speak at 10:10 a.m. in Combs Hall, room 200. His talk is entitled "The Limitations of Determinism." At 7:30 p.m. he will speak

on "Einstein and his Younger Friends." Wigner and Einstein were good friends.

In the early 1930's, Wigner left his native Hungary and immigrated to the United States. Edward Teller, famous nuclear physicist, John von Neumann, generally accepted as the greatest mathematician of the twentieth century, Leo Szilard and atomic scientist, and Eugene Ormandy, conductor of the Philadelphia

Symphony Orchestra, also emigrated. All of these men came from the same high school, and their emigrations represent perhaps one of the greatest "brain drains" in modern history.

Wigner's appearance is sponsored by the Campus Academic Resources Committee in cooperation with the Department of Mathematical Sciences and Physics, the Society of Physics Students, and Chi Beta Phi.

Writing intensive courses add practice where it counts

by ELIZABETH BOWYER

One of the most recent additions to Mary Washington College's academic catalog is the requirement that every student must take one Writing Intensive course as a freshman, sophomore, junior and senior.

The new Writing Intensive requirement is one that educators here feel is essential to the intellectual integrity of the college.

The idea was suggested by Dr. George Van Sant of the philosophy department, who had seen it first discussed in an article in the *Chronicle of Higher Education*. It was then The student in a Writing Intensive

sent into an *ad hoc* committee on degree requirements for general education and eventually passed with several others in one large package.

Van Sant said writing is critical to a student's learning experience: "In my estimation, one of the most valuable benefits of a college education is the ability to do research, organize it and communicate it to others in writing. That, more than anything else, differentiates the college graduate from other students."

The key criterion of a writing intensive course, he said, is "a constant interchange of written work between the student and the instructor throughout the semester."

course is forced to articulate and is criticized on his efforts, thus gaining an increased awareness of his shortcomings and his abilities to communicate.

Van Sant observed that there is almost no career or profession in the world which does not require writing, supporting this statement by pointing out that in the Marines, those without a college education had little possibility of rising above the rank of major. Higher officers do a great deal of paperwork and must be able to write effectively in order to communicate plays and ideas.

In short, Van Sant feels that "skilled writing is a valuable commodity in society, relevant to every student, no matter what his career plans are."

Dr. William Kemp, chairman of the English department, said the intensive writing requirement is a much needed development. Now, "a significant portion of the faculty is accepting responsibility for making students polished adult writer," he said. "Writing is a form of thinking and is a basic mode of procedure for all disciplines," he said.

Dr. Stephen Fuller of the biology department head a series of faculty workshops on how to incorporate the writing intensive requirements into courses. Emphasizing the use of such techniques as peer evaluation and the making of first drafts, Fuller said that these methods "force the student to look at this work critically and to revise it. The function of the professor is not to act as an editor - that is left to the diligence of the student in critically evaluation his own work - but to grade the effort on its ultimate overall cohesiveness and content," he said.

The new writing requirement also counteracts what both Fuller and Kemp see as the problem of freshman composition. Formally students had to take only one English course - writing workshop. Kemp said skilled writing cannot be taught in three months. The most which can be accomplished, he said, is the laying of foundations upon which better styles can be formed. Maturity and increase knowledge will effect a change in writing style that a short three month course cannot accommodate, Kemp said.

The intensive writing requirement is generally accepted and appreciated by the faculty as a remedy to the increasing problem of poor communication. For Van Sant, it means that "a student who has graduated from Mary Washington College can communicate effectively . . . it enhances the value of the degree."



April Showers...

photo by TERRY HUDACHEK

is not just another cliché, as the past week(s) of rain and grey skies have proven.

Professors to hold drama seminar

by BETHANNE DAUGHTREY

Drama should be recharged at Mary Washington College as 20 regional high school teachers participate in a seminar here this summer.

The four-week seminar, "Theater: Impulse and Response," will approach the world's great plays from two viewpoints to determine what made them great - the plays as literature and the plays as productions.

The seminar, financed by a Virginia Foundation for Humanities and Public Policy grant, will begin June 20 and run through to July 20.

Two of the college's professors, Carlton Lutterbie of the English department and Michael Joyce of the drama department, were awarded the \$15,000 grant at the end of March as one of four similar programs for high school teachers in Virginia.

Within the two larger approaches,

the participants will also look at each play from the point of view of the playwright, the director, the actor, the audience and the critic, Lutterbie explained.

Plays from many cultures and many centuries will be worked through the discussion, including Sophocles, Shakespeare and Beckett. Two classic American films, "Singin' in the Rain" and "Casablanca," will also be analyzed in a similar way. Excerpts from television's "M*A*S*H," "Hill Street Blues," and "General Hospital" may also be studied.

Summer seminar participants will receive a \$500 stipend, free texts and course materials, recertification credit, and possible graduate credit. The college's Graduate Council should decide this week if the seminar can count for three Master of Liberal Studies credits. If approved, the grant would also cover tuition costs for those credits.

Both professors emphasized that their program was not a techniques course. "We are not teaching them how to improve their teaching skills," Lutterbie explained. "We hope to get their enthusiasm rolling again."

Joyce, a former high school teacher himself, said he understands why secondary teachers need a lift after teaching five or six classes each year. "With classes and all the extra duties, there is just no time to read or to talk with your peers about what excites you about what you teach," he said.

Following a suggestion from the foundation, Joyce said they are still lining up experts to talk with the seminar group. Along with others, they hope to present a foreign language scholar to address translation problems and a speaker from the Folger Shakespeare Theater in Washington on making literature come alive on stage.

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Yes, Virginia, there really

What really brings them here?

by GLENN BIRCH

Men come to Mary Washington College for the same reasons women do, according to three deans in charge of admissions here.

“Women think we have it made, and sometimes resent us for it, tending to lump us all together...”

Martin A. Wilder, Jr., Associate Dean of Admissions, Sallie F. Washington and Michael W. Boyd, Assistant Deans of Admissions and Financial Aid, agreed that academic quality was the major reason both male and female students cited for choosing MWC.

Wilder said that research done by the admissions office indicates other criteria such as size and location were cited equally by male and female students.

The academic standards incoming students point to are improved each year because the number of applicants has been increasing each year, said the three. “Applications

have doubled the last three years, which make it more competitive for everyone,” said Boyd.

Wilder said the increasing applications show that MWC is “appealing to a wider variety of students,” and added that coeducation encourages more women to apply as well as adding males to the list of applicants.

The group said the brochure “Men at MWC,” the presence of a male admissions counselor, and the traveling Admissions Staff’s visits to all male high schools are tactics aimed at increasing the number of male applicants, but added that the school generally “sells itself.” Other publications such as the student prospectus and other pamphlets try to show a number of men representative of the 25 percent male population.

The group also said that academic standards for the admission of men are in no way lower than for women. “Men generally have higher SAT scores, and women a higher class rank,” said Wilder, noting that this holds true nationwide.

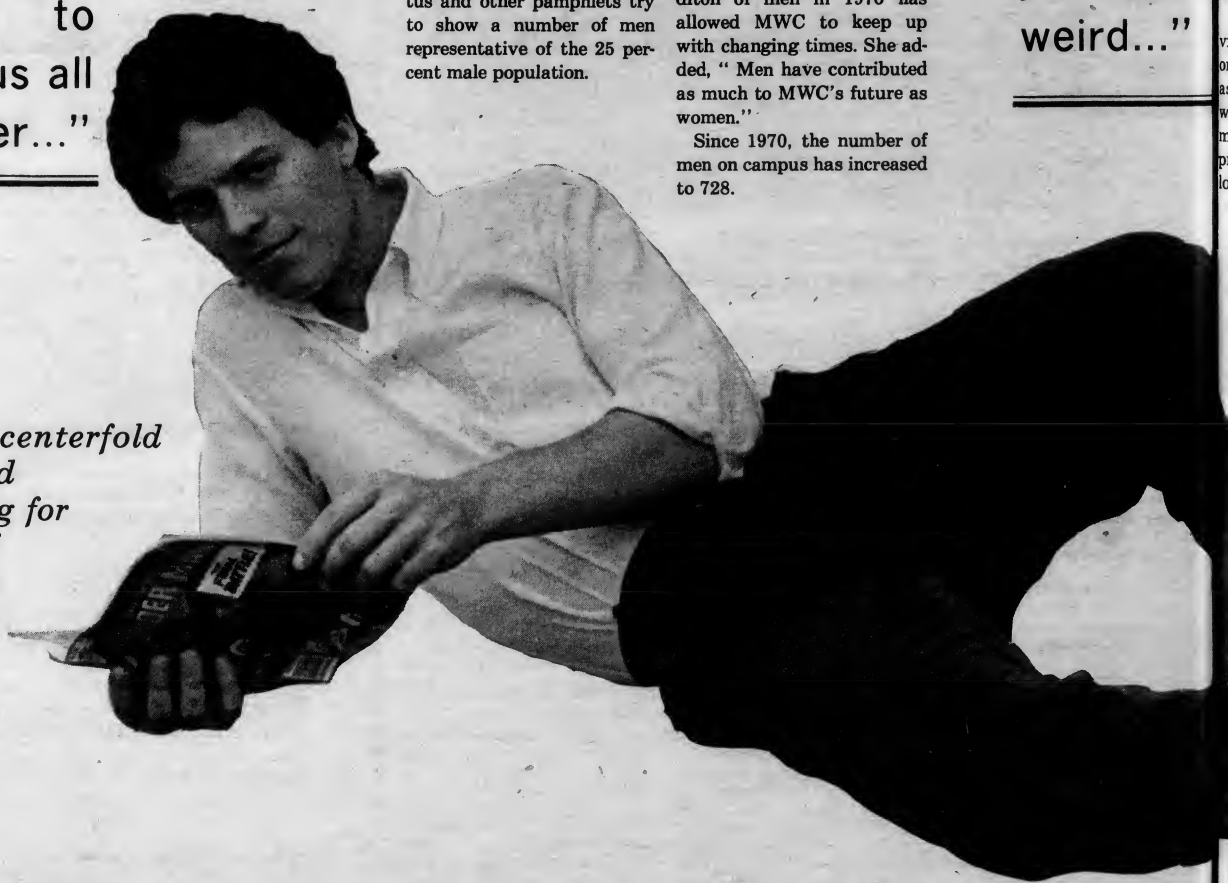
Wilder also said that full coeducation does not necessarily mean a 1 to 1 ratio between men and women, pointing out that for college students nationwide, the ratio is closer to 60 percent women and 40 percent men. We want to keep increasing male enrollment each year, though we have no specific time table or goal, said the group. The correct female-male ratio at MWC is 3 to 1.

Washington said the addition of men in 1970 has allowed MWC to keep up with changing times. She added, “Men have contributed as much to MWC’s future as women.”

Since 1970, the number of men on campus has increased to 728.

“If you don’t date girls, even try to pick them up, people assume you’re weird...”

*Bullet centerfold
Jim Hard
preparing for
one of
his more
difficult
courses.*



More (over 700) men here

Even Paradise has its drawbacks, and MWC is no exception...

by MARTHA WEBER

The adage that nothing is as easy as it seems holds especially true for Mary Washington men.

While the popular coeducational consensus may be that they have a four-year trip to paradise, even paradise has its drawbacks, and every male interviewed was quick to note at least a few.

Stereotyping is a common complaint among MWC men. "Women think we have it made, and sometimes resent us for it, tending to lump us all together," a freshman Madison resident said.

Freshman Kerry Maddy said, "A lot of girls are turned off by us because they think we have it so easy."

In fact, none of those interviewed cited the "easy life" or the abundance of women as a reason for enrollment in the college. The most prevalent reasons were size, location, academic program

and the campus itself.

MWC men also felt uncomfortable serving as "status symbols" for women here. One sophomore remembered his freshman year when he was eagerly escorted to a party so his date could "show him off," since none of her friends had dates.

All kidding aside, the sophomore said, being "used" in this respect is less than flattering. "It makes you wonder if they like you for you or for your gender," he said.

Certainly this type of situation can be internally demeaning, despite all the outward possibilities of being the only man at a party, he said.

Senior Paul Dillon also cited the disparate male/female ratio as a social nuisance. "They're so many damn women," he said. "If you want to get to know one girl, you have to get to know 30 of closest friends." In other words, the presence of so many women can strain the possibility of a "normal" relationship.

One junior complained of the pressures of being a minority and consequently in greater demand. "If you don't date girls or even try to pick them up, people assume you're weird," he said.

"It's like you have to live up to some stud image, and a lot of guys don't want to," he said.

Less prevalent, but still a drawback to being an MWC male was "justifying" MWC to misinformed friends. Freshman Kevin Bartley said, "People get the idea there are no guys - so I have to explain it." This was a more frequent occurrence than justifying the school's academic standing. "Most people know how high we rate," said sophomore Chris Barnett.

Alex Stylos, who has had four years to adjust to the MWC population, has noticed a significant change since his first year. The beginning brought self-consciousness, he said. As if walking into one's first college course was not startling enough, being the only male could put one on the defensive.

"It was like always being under observation," Stylos said. "Now he does not feel it nearly as much. And it's a relief," he said. "I can concentrate more now that the male population has risen."

Dillon noted a change in student attitude in his past four years. "We're not such a novelty anymore," he said, looking relieved.

Discrimination against men in the classroom was noted by only one of those male students interviewed. "One of the Poli Sci professors resented me. I took away his status of being the only man in the room," he said.

Other observations of discrimination in the classroom are less dramatic. "Professors just try to get you to talk more in class discussions, and you may get a little more attention in class," Maddy said.

Madison residents Luis Reisco and Bill Leckemby both agreed they had never experienced any gross unfairness in the classroom.

So what's so great about being a man at MWC? Women are more likely to use you for social gains, you are self-conscious at being the only one in writing workshop

with a five o'clock shadow, and you cannot get away with murder in the classroom.

"The girls are friendly here. It's fun because they ask you to dance more," said Bartley, who frequents the Pub on an average of four nights a week.

Maybe sometimes the pleasure really is worth the pain.

Discovering the coeducation pioneers

by MARYKATE BEHAN

From one in Hamlet to over 700 campus-wide, the number of men at Mary Washington College has made a tremendous leap in just thirteen years.

Hamlet House, attended. By the 1971-72 semesters, there were 42 males, four of whom were residential students living in Hamlet House and the Alumnae House's garage apartment.

Raymond Clark Cote, John Bernard Sansone, Joseph Richard Grimes and Lemuel Gunn became MWC graduates on May 20, 1972. All transfer students who lived in the Fredericksburg area, they were the first men to graduate from MWC since the period which followed WW II.

According to *The History of Mary Washington College 1908-1972*, "each of the four received thunderous applause from the audience, especially the senior class of 367, when he received his diploma. There were many in the audience who had not realized that the college had become coeducational. As one mother of a graduate remarked to her husband, 'There really are men here.'"

By the 1974-75 session, one hundred and forty male students were attending MWC, and the male population here has continued to grow. Presently, approximately a quarter of the college's students are males.

"Resolved by The Rector and Visitors of the University of Virginia that the restrictions heretofore placed on the admissions of men to Mary Washington College for the regular sessions be and they hereby are unconditionally removed, so that commencing with regular academic session 1970-1971 there should be no restrictions on the admission of male applicants to Mary Washington College other than same restrictions imposed upon female applicants."

With those words read by Chancellor Simpson to the faculty at a meeting on February 18, 1970, MWC became a coeducational institution.

Male attendance at the college was quite low in the early seventies. During the 1970-71 semesters, only twenty-one male day students and one residential student, who resided in an apartment in

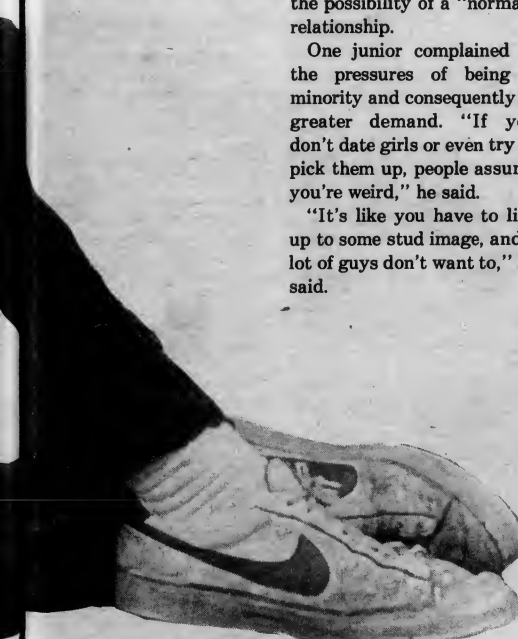


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'The Job Hunt' sheds light in the jungle of business

by ANNE SAVOCA

How do I write a resume? What will the employer ask me during the interview? Can't I put it off another week? What kind of job would be ideal to me? Am I really graduating already?

In Robert Nelson's book *The Job Hunt: The Biggest Job You'll ever Have*, Nelson recognizes questions such as the preceding, and offers advice and wisdom to new graduates entering the job market. No doubt, the preceding questions sound most familiar to seniors who will graduate in another month or so. Nelson provides a few insights for all graduates and elaborates on steps to finding a job which have assisted numerous people in finding employment.

Although Nelson lists and expands upon five essential steps in the process of job hunting, he emphasizes a job hunter must first be enlightened if he is to succeed. The enlightened job hunter, Nelson insists, recognizes that "there are two to four million positions open in the U.S. at any given time, and at least one million positions open in the worst of times."

The enlightened job hunter realizes "80 percent of all jobs are unadvertised, and that want ads and search firms are used as a last resort for most employers." Nelson believes persons who know how to find a job know that the average American worker will: 1) Change jobs every three and one half years; 2) Change careers up to five times; and 3) Have only a 20 percent chance of enjoying work.

and then list your specific job title preferences," Nelson writes.

Nelson believes the Search is the most significant step in the job hunt. He rejects the "typical approach" of pursuing one or two job leads obtained from a friend for an alternate approach—networking. Nelson says, "It involves pursuing not one or two leads, but 20-50 leads simultaneously." This process forces the job hunter to develop and search out his own network of job contacts from first hand sources. "The major advantage for this approach," Nelson believes, "is that you will not only get a job, but you will probably get to choose between job offers."

The interview is the fourth step in Nelson's job hunt process, and the job seeker has the opportunity to show the employer how he handles himself in person and with other people at this time. The interview provides one with a chance to demonstrate the many skills one professes to have. Nelson insists job hunters "...show your communication skills by effectively communicating—indicate that you are a good listener by actively listening and show you have initiative by taking initiative throughout your conversation."

The Follow Up is the final step and should not be dismissed as unimportant. The follow up is the thank you letter. The thank you letter, like the cover letter and the resume, provides yet another indicator of your abilities. "The more appropriate indicators you can provide, the greater chance of your being accepted for the position," Nelson says.

...there are two to four million positions open in the U.S. at any given time

Besides providing the enlightened job hunter with a very different job campaign, Nelson says this information allows the job hunter to maintain self-esteem and confidence in the job hunt. Nelson assures graduates success in the job world by combining positive knowledge, a positive attitude and confidence with five steps he considers vital to the job hunt: an objective, a resume, the search, the interview and the follow-up.

Reasonably, Nelson believes first an individual must clearly define his objective. The job hunter should ask himself questions, such as, "Given no restrictions, what would [my] ideal job be?" Or, "What are [my] criteria for selecting a job [I] will be happy with?" Nelson insists a person must know, specifically, what he wants in order to truly convince a potential employer.

Nelson sees the resume as traditional document which the job hunter must make exciting. The resume must contain a summary of past experience; a record of your education and activities and, most importantly, a statement of your objective. The objective should be stated precisely and concisely, and should be neither too specific or too general but a little of both. "Indicate the major field you are considering

Nelson's book is a fresh well organized and well-written guide for the new or soon to be college graduate. The book echoes thoughts and questions of many college seniors in the midst of the job hunt now.

Senior Cindy Brooks is one of those soon to be new graduates. In addition to Nelson's finding she says, "Procrastination is the biggest obstacle to overcome entering the job hunt."

A business major, Brooks says what makes the process more difficult is the fact that few employers (a noticeable drop from past-years) seeking business majors are coming to the college this year. This occurrence means she must get to the employer, and traveling does not help in killing procrastination. Vivian Unger agrees procrastination is one of the greatest obstacles. However, Unger notes, "The fact that I feel I haven't realized that I'm graduating yet is a great obstacle itself."

Unger believes self-confidence is the most important characteristic any job hunter. She says, "In an interview, the employer throws a lot of questions and hypothetical situations at you in a very short time. You have to convey to him you have a feeling of where you want to go

Modern bard brings play to life

by KAY BRADSHAW

The Bard performed Homer, but to a modern audience instead of to an ancient world. He told the tale of Hector's death, but in English instead of the original Greek.

Was Frank Fowle's performance an anachronism? Yes, but how wonderfully he performed and how happily his audience carried away Homer's heroic spirit as they left Monroe lecture hall.

Fowle, a former attorney, brought to life the 22nd chapter of Homer's *Iliad* April 5 in the tradition of the ancient bards from whom he assumes his title. Like the bards of old, he performed for a large audience with no other actors and no props but his own acting.

The Bard gave a stirring and emotional performance, captivating his audience with Homer's story of heroes and battles. Draped in black, he stormed about a plain stage, laughing, mourning, thrusting imaginary spears, and imploring the gods for help in battle.

The performance was his idea of how the ancient bards must have delivered Homer, and if his performance is in fact close to the original ones, it is no wonder that Homer's bards received such large and enraptured audiences.

The evening was divided into four parts: a dedication, a bit of background to Homer in which he introduced major characters, the performance itself, and a short question period in which he promised to relate Homer to present day life.

In his remarks about Homer, Fowle stressed his fascination with the heroic spirit in the *Iliad*. He quoted passages in which Achilles must

decide between compromising himself by agreeing to fight the Trojans or standing his ground against Agamemnon.

With a flash of his eyes, Fowle said that here the idea of excellence, the ideal of heroism is at stake. Fowle praised the persistence of Achilles, who did not compromise and remained a hero.

In Fowle's mind, the idea of excellence is Homer's "vital connection" with the present day. He even went so far as to relate the spirit of excellence to the present day dilemma of finding a job. The spirit of excellence persists, he said, and will show itself to an employer conducting interviews.

Fowle boasted that he can relate Homer to anything in today's world,

and said laughing that he even found a correlation to "crunc peanut butter" for a particularly doubtful audience.

Fowle had never read Homer until after college when he happened to read selections from the Great Books series. He was fascinated. He began reciting poetry in law school and has gradually increased his repertoire since then.

He had studied law until 1979, specializing in personal bankruptcy, and practiced for one year. He began performing and finally left his practice, thinking that making Homer more accessible was much more valuable and enjoyable an occupation. Since he began performing in 1978, he has performed over 400 times.

'Happy Days' opens Wednesday

by WHITNEY HARGRAVE

"This is going to be a happy day" is her quote throughout the play" said Gail Gustafson of her character, Winnie, in the Drama department's spring production, *Happy Days*.

The show is a story about a woman and her relationship with her husband. A comedy-drama, *Happy Days* is an unusual and different play. The set is a mound of dirt in which Winnie is buried. But even when the dirt reaches the level of her neck, she keeps an optimistic and positive outlook on life. "She looks on the bright side, no matter how bad things get" said Gustafson.

The show has only two characters of which the female has most of the speaking. "It's a story of a woman's struggle, a salute to women," said Michael Joyce, director of *Happy Days*. "Mary Washington has been and is predominantly women, and it makes a statement about women at

MWC."

"She's a very brave woman" said Gustafson. Being the main character, Gustafson must also be a brave woman. She said, "it's scary, exciting and challenging, but I've learned a great deal from it. You're all alone up there. It all depends on you and that causes pressure. There's no one to bail you out if you get stuck on a line, but we've been working on it long enough that I feel pretty comfortable with it. At least I don't have to worry about walking or tripping."

Reservations for *Happy Days* are being taken at the Klein Theatre box office, x4330. The show runs from Wednesday, April 13 through Sunday, April 17. Curtain time for the Wednesday through Saturday shows is 8:15, and for the Sunday show is 2:15. "We hope it gets a big audience because it's unusual," said Joyce.

Psychedelic Furs play spring concert here

by CHUCK BOREK

Each year at about this time, students across campus begin to quiver with excitement. Could it be the blooming of the trees that has not everyone is such a tassel? Perhaps it is the long awaited anticipation of exam week.

Nay! It's the annual SAS Entertainment Committee spring concert. Each year this standing committee of the Student Association books a national act for a major musical performance on campus.

In the past, the committee has played host to the likes of the Atlanta Rhythm Section and Southside Johnny and the Asbury Jukes.

This year MWC has booked a band that has an album currently on the charts. This Thursday, April 14, Columbia recording artists The Psychedelic Furs will play an engagement in Dodd Auditorium. Along with the Furs will be the Divinyls, an Australian group currently on Chrysalis records.

The Psychedelic Furs are a band that has come into the national spotlight fairly recently. Now widely known in the U.S., this British band had another LP on the charts (*Talk Talk*) before their current hit, *Forever Now*, which is at 44 and has

been on the charts for 22 weeks. The Furs have performed in other spots in the area, most notable the 9:30 Club and the Warner Theater in D.C.

Their current fame can be attributed to two factors. First is their appealing album release (see "Vinyl Hop"). More importantly in terms of musical exposure, though, is the band's frequent appearance on MTV. Their first video, "Pretty in Pink," (from the *Talk Talk* album) is seen occasionally and the "Love My Way" video is now in regular rotation on the cable music channel.

The *Forever Now* LP is characteristic of the band as a whole - innovative, yet appealing to the mass public. The Psychedelic Furs are really a cross-over band, using the influences of punk, new wave, and even in many respects rock and roll.

One of the factors that gives the band their unique sound is the effective but not overbearing use of synthesizers and the often surprisingly fresh use of effects pedals. The combination of these musical features with extensive use of lighting effects should make for quite and interesting show.

The Divinyls are a band led by female vocalist Christina Amphlett that is currently trying to ride the

tide of Australian invasion. *Rolling Stone* magazine calls their debut album (*Desperate*) "a fine and feisty piece of rock and roll."

This five member band has been touring the United States with The Furs and came in a package with that group in the booking. Their current low exposure makes it difficult to judge what this band is like, although Amphlett's vocals have been compared to both Joan Jett and Patti Smith. *Rolling Stone* also said that one of the group's tracks ("Only Lonely") "recalls the Pretenders."

A third act also added to the bill is the regional band *4 Out of 5 Doctors*, who played MWC's amphitheater last spring. The Doctors are currently working on a new album, but have come out of the studio to do this show.

The show will begin at 7:30 p.m. with doors opening at 7 p.m. Ticket sales will continue at the door for \$3, students, and \$5, non-MWC.

It is not often that MWC gets an on-campus performance of this magnitude. Those in attendance should not be disappointed.



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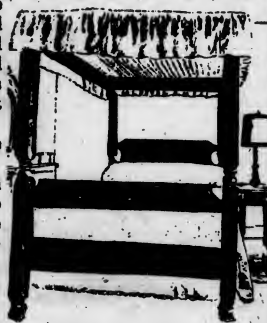
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Campus news

Swan Lake blends professionals with MWC students

By ELIZABETH BROWN

Beware, Baryshnikov, the MWC Dance Department has their act together.

The Department of Dramatic Arts and Dance presented their 75th Anniversary contribution to an audience of nearly 1600 in Dodd Auditorium on March 14. For months, the dancers rehearsed for a collaborated performance with two guest stars from the American Ballet Theatre of New York.

To entertain and build suspense, The Dance Department began the concert with some new and repeat numbers from their fall show. To mark the start of the celebration, an ensemble clad in white cap and gown paraded about the stage. A felicitous air filled the auditorium as the dancers struck a final May-pole type pose around a lowered "75" of blue and white lights.

"Variations Romantique," choreographed by Sonja Dragomanovic Haydar, included four more numbers with music by Chopin.

Kellee Green demonstrated rhythmic precision and graceful style. In her solo, "Pas Seul," Green executed an easygoing, swift and playful footwork. In "Pas de Deux," a duet with Charles Kennedy, she displayed a softer style. Like two music box dancers, Green and Kennedy moved and responded to each other with grace and sureness which charmed the audience.

"Pas de Trois" to Fantaisie was interesting in its imagery. It appeared to be the thoughts of Charles Kennedy, sitting dreamily on a park bench and conjuring up images of Kellee Green, Mary Guy, and Jolie Long. The three girls became the personification of rainbows and blustery breezes.

Norma Dolby and David Long provided live music for "Meter Mix." Kelly Hogan, the newest addition to MWC's dance department, was a technical marvel. Hogan absorbed the discordant percussion and reflected each beat with intense muscular manipulation. The execution of her own choreography was magnificent.

"A Different Kind of Blues" was a collection of three modern dances choreographed by Jean Graham, with music by Andre Previn. Graham used lighting effectively, as in "Alone in a Crowd," which was bathed in red lighting and framed by a grid of silhouetted dancers.

Kathrine Aaslestad, Erica Clauss, Kellee Green, Susan Haas, Beverly Lee, and Nan Taylor slithered sensually across the stage, guided by the rhythm of the snare drum. There was visible excitement in each arm, leg, and hip action.

Graham achieved smooth transitions from one number to the next through lighting. As the scene went from red to lavender, we moved from pizzaz to placid. Chris Dalen, Margret Moss, Kathryn Pike, and Charles Kennedy interacted through gentle lifts and languid floorwork of rolls and lunges.

"Look at Them Go" was appropriately titled. Dancers flew from one wing across the stage and into the next. Dancers were spot-lighted executing contractions, hip rotations, leaps, and turns. The electricity of the number particularly pleased the audience.

"Throng," choreographed by Kelly Hogan, with music by Bach, was a modern piece with costuming of black, red, and white leotards. The dancers were most often in line formations, achieving different levels with use of sweeping arms above the head, crouched knees, or floor positions. Aside from its carnival flavor, the dance was unmovable, reminiscent of an Esther Williams' production.

More enjoyable, however, was Kelly Hogan's next piece, "Erbarme Dich." A chamber orchestra and soprano Martha Randall accompanied dancers Iantha Hughes, Susan Mulholland, and Cara Szynter in a dance/drama of psychological tension and spiritual relief. Hughes conveyed earthliness with weighty, low movements. She demonstrated muscular control in her torso and illustrated a tense pleading with rigid arms and flexed hands. Contrasting the movement was the heightened, more free-flowing gestures of Mulholland and Szynter.

After intermission, Tchaikovsky's *Swan Lake* filled the auditorium as expectations rose.

The unadorned stage had been transformed with thick summer foliage that framed the stage and added dimension. A swan quietly glided down and across the stage, taking us from the natural world into the supernatural world.

Benno, danced by Charles Kennedy, appeared first with crossbow in hand; followed by Prince Siegfried, danced by Kevin Santee, our guest from the ABT.



Three MWC dancers strike a graceful pose during the Dance Company's performance of *Swan Lake* during the anniversary weekend. photo by MARY SHIPE

Santee was a prince of strength and compassion. He commanded the stage with regality. Despite solid muscularity, he suspended himself in midair with ease.

Michelle Benash's portrayal of Odette was traditional, eloquent, and her pointe work was executed without exertion. She moved as lightly and gracefully (coincidentally) as a swan upon a lake.

Together Benash and Santee performed with a naturalness and ease of expression; their dance of romance thwarted only by the ominous presence of Von Rothbart, the giant owl, danced by Kenneth Reed. Here the conflict was subtle. Less animated movement and pouting faces were our only clues to

Odetter's and Prince Siegfried's despair.

Swan Lake is ordinarily appreciated more for its music than its choreography; however, the thrill of watching our own company perform with professionals brought a freshness into an otherwise overdone classic.

Swans Katherine Aaslestad, Mary Guy, Susan Haas, Janet Bowers, Cara Szynter, and Nan Taylor supplied the performance with pictorial beauty. Poses created by folded bodies and elegant stances were pictures of enchantment duplicated only by Degas.

Green and Long, the two leading swans made a performance on pointe that was strong in technique and delicate in style.

What is *Swan Lake* but the "Pas de Quatre?" Erica Clauss, Lauri Dickmann, Edythe Ogburn, and Jocelyn Pomales were vibrant and exacting. With arms interlocked in a criss-cross pattern, synchronized head movement and pas de bourre they magically created the illusion of a single, beautiful motion that excited the audience with its familiarity and successful execution.

Technically, the show ran smoothly. However, some old problems still persist (i.e. occasional shadowy lighting and a very poor sound track system).

Aside from these minor problems, the concert was ambitious and wonderfully successful; a very satisfying and memorable way to end the weekend's celebration.

announcements announcements

Richard Wilbur, winner of a Pulitzer Prize for poetry and recipient of the National Book Award, will read his poetry at Mary Washington College on April 12 at 7:30 p.m.

The *New York Times Book Review* has called him "one of the best poets of his generation." He is also famous for his expert translations, including his versions of Moliere's comedies.

The Summer Orientation Program for incoming freshmen will be held July 19-22, 1983.

Applications for Student Orientation Leaders are now available at the Office of the Dean of Students, Lee Hall, room 200.

If you are interested in helping freshmen learn about MWC, complete an application form by April 18, 1983.

The MWC Center for Historic Preservation will sponsor as part of its spring series of lectures, "A Tale of Two Cities: The Architecture of Richmond and Fredericksburg."

Robert Winthrop, Richmond architect and author, will discuss features of the commercial districts in Richmond and compare them to those of Fredericksburg's downtown area.

Student Poetry Reading ranged from politics to humor

by KIMBERLEY SLAYTON

No sticky floors, beer lines, or loud music were a part of Seacobeck basement on Thursday, March 10. Instead, flowers, candles, and hors d'oeuvres decorated Seacobeck for the annual student poetry reading.

Anne Baber opened the program with her work, "February 1968." She described her poem as a "Carolyn Forché type." (Ms. Forché was featured in a poetry reading last semester.) Much of Ms. Forché's poetry deals with the problems in El Salvador. "February 1968" depicts Miss Baber's feelings when North Vietnam attacked South Vietnam. On a lighter note, Miss Baber read a

poem written about her dog, "Brandy." She described the pet as having "lanky ears and smiling eyes."

Emotions seemed to dominate the poetry of the second reader, Katy Morris. Her first selection was "The Forest." According to Miss Morris, "It's about feeling a little paranoid, I guess." Another of her poems dealt with the death of her father. Miss Morris was able to capture the audience with her childhood memories, "Christmas elves," "Easter bunnies," and "piano playing."

Scott Stableford's poetry gave a humorous twist to the evening. Particular amusing was his poem,

"Heaven's Profits." Influenced by television evangelists, Mr. Stableford read, "God rides a ten-speed here," and, "Jesus hates communists; they have no TV's."

The four seasons influenced much of the poetry read by Chris Zavrel. His work, "Candied" described October as "orange with pumpkins," "streams of chocolate milk," and fall as a "caramel season."

"Michigan 1954" was the first work read by Sue Mathieu. In this poem, she describes "one stoplight towns" and Thanksgivings of the past. The birth of her daughter was described as a sobering experience in

Ms. Mathieu's "To Kathy."

Laura Abenes described an insane asylum in her "Brotherly Love." *Montreal House*, an English film about insane asylums, was a source for her work. Using an English accent, Miss Abenes was able to capture the audience.

Homer's *Odyssey* was a source for Lisa Dittich's "The Last Siren." The poem was written from a siren's point of view about Odysseus' victory over the sirens. Miss Dittich's "Penance" will appear in the *Aubade*.

The poetry reading was concluded by Dale Williams. His work, "Death of the Trahns," was set in Ashfork,

Arizona. He described the town's transformation to a ghost town. As a contrast, Mr. Williams' "City in a Bottle" described an unchanging state.

Each poet was well prepared and talented. Not only should each be commended for his poetry, but also for the courage each showed when sharing his thoughts and interpretations. Through attendance and audience reaction, the 1983 student poetry reading can be deemed a success.

On April 12, Mary Washington will host Richard Wilbur at the last poetry reading of the year.



Brendan McCarthy splashes his way toward a new school record in the 3000 meter steeplechase. photo by SUSIE HUDACHEK

Weather dampens disc activity

Frisbee flying high at Mary Wash

by DAVID LYNCH

Is the frisbee player a dying species at Mary Washington College? "No way," say frisbee enthusiasts.

Those of you who have been here two or three years may have noticed a steady drop in the number of discs flying above Ball Circle. It is not because interest in frisbee is dying, say the frisbee followers.

"Actually, the interest in frisbee is growing a lot," said Bob Wing, a sophomore here at Mary Washington College. "The intramural program's inclusion of ultimate frisbee as a competitive sport is just an example of how great the interest has grown."

Paul Hobson, tournament director of the State Frisbee Tournament held at MWC, added, "If you knew the right people, then you knew where they were playing. Also, a lot of the events are unknown to most outsiders, with the most common being frisbee golf."

"And it should be obvious to everyone that students have been testing their skills on the campus course."

"Lack of frisbee playing has been caused by the bad weather," replied Kent Burkle. "We have been throwing in the gym."

"The lack of frisbee can be compared with the lack of students throwing football, or softball," explained Mark Stableford, "but the interest in the sport is gaining strength."

Stableford said students coming to MWC have a basic knowledge of the sport, having spent time at the beach or at a park playing leisurely games of catch. Then, while watching or playing with upperclassmen, they can gain a knowledge of the intricate throws and catches that they can perform.

"People take this seriously," said Stableford. "There are people at this tournament trying to win money."

Mary Washington has had a deep frisbee following for almost a decade.

Former professor Dr. John Pickeral and his dog, Martha Faye, hold the distance throw/catch event. The event consists of contestants throwing the disc as far as possible while allowing their dogs ample opportunity to catch it.

Alumnus Eric Wooten also competed in the now-defunct World Championships, which were held every year at the Rose Bowl in Pasadena, California.

"It was really great to get a chance to root for him," said Stableford. "A lot of his supporters and friends here at MWC were able to watch him compete on ABC's 'Wide World of Sports'."

The championship has been discontinued with the corporate takeover of the Wham-o Company, the original marketers of the frisbee.

MWC riders place in show

Knee deep in mud and between rainstorms, the Mary Washington riding team hosted an intercollegiate horse show on April 7 at Hazelwild Farm.

Competing with MWC were the University of Virginia, the College of William and Mary, Randolph-Macon Women's College, Sweet Briar Col-

lege and Longwood College.

First place winners from MWC were Carol Miller, intermediate equitation on the flat; Lesley Ward, novice over fences; and Cheryl Gedney, beginner walk-trot-canter.

Sweet Briar finished as high point college and Cece Williamson from UVA was the high point rider.

The 'Poppas' vs. the 'Slammas': Wolfpack win with character

by VIC BRADSHAW

There are no great men in this world, only great challenges which ordinary men rise to meet. — Admiral William "Bull" Halsey

It is hard to reflect on the National Collegiate Athletic Association basketball championship played two Mondays ago without getting bogged down on one instant; the instant when North Carolina State University's Lorenzo Charles slammed home the winning points.

That is a good memory for me. I have been a State fan for over ten years, and it was good to see the Wolfpack back where it belongs, with the elite of college basketball. It is a play that most diehard fans like me considered unlikely at the beginning of the season and impossible on January 12 when star guard Derek Wittenburg broke his foot in a game against the University of Virginia.

But the Cardiac Pack had a touch of magic with them, and that is what the NCAA tournament is all about. I knew the day of the title game that State would win it all. Seriously. Just thinking of the Pack's season and the University of Houston's performance in the NCAA's told me that.

State had played against virtually all of the premier big men in the nation — Keith Lee of Memphis State University, Rodney and Scooter McCray of the University of Louisville, Steve Stipanovich of the University of Missouri, Sam Perkins of the University of North Carolina and of course, Ralph Sampson of Virginia, the three-time NCAA Player-of-the-Year. Because State had beaten Virginia and UNC twice and had been close in virtually every other

game, it was simple to surmise that the big men hadn't gotten a bushel of easy slama jammies against the Pack.

Houston had lived off the dunk so much that they said they were a frat known as "Phi Slama Jamma." The Cougars had just one player, Michael Young, who could consistently hit a jumper outside 10 feet.

That was the key. It's easier to get open jumpers than it is to get dunks, and State lived off the jump shot. Both teams could effectively clog the middle, so the game would be won with the jump shot.

Also important was the fact that free throws were virtually foreign to Houston. Because you can't slamma jamma free throws, the charity stripe had been very unfavorable to the frat men. They had hit just 61 per cent from the line, and State had taken advantage of poor foul shooting by its opponents throughout both the Atlantic Coast Conference and the NCAA tournaments. It was a Cougar flaw that showed the bigger flaw in their outside shooting.

State also had another advantage — character. That's what you build

I knew the day of the title game that State would win. Seriously.

That played right into the hands of State, a team I labeled "Alpha Popa Jamma" on the day of the championship game. By playing solid defense and not falling too far behind, the "Jammies" could take the "Jammies" game away from them and make it an affair that would be won from sharpshooter's range, not point blank.

There was no reason to think State could not accomplish this. N.C. State Coach Jim Valvano had been nothing short of a miracle worker all season long. When Whittenburg was injured, he transformed the Pack from a running team to a half-court team. He was forced to use his bench more and got good play from the likes of Terry Gannon, Ernie Myers and Alvin Battle. So when Whittenburg came back, it was like he had two teams rolled into one and could play whichever one he wished.

when you lose six of eight games after your leading scorer (Whittenburg) breaks a foot in mid-season. It's what enables you to beat arch-rival UNC, then third-ranked in the nation, with your leading scorer still on the bench. When you're 30-2, you don't have these character-building opportunities.

Houston will build its character over the next eight months. With just one senior in the starting five, the team will be back next year and will be stronger because of this loss. They now know that no matter what everyone tells you or what you read in the papers, you still have to win games on the court.

Think of Houston next year, but remember 1983 for Valvano, Charles, Whittenburg, Thurl Bailey, Sidney Lowe and Cozell McQueen.

Remember, this year for that old Pack magic.

Golfers grab second place

by DAVID LYNCH

Paul Bull and Elden LeGaux each scored personal bests as the Mary Washington College golf team finished second in tri-match against Bridgewater College and Shepard (W.Va.) College.

Bridgewater claimed first with a total score of 326, MWC finished second with 344, and Shepard last with

351.

Bull finished as the low scorer for the Tide, carding a 79, while LeGaux finished his round with an 89.

Robert Baldwin added an 87, and Pat Cook shot an 89.

MWC, now 4-6, was without the services of Chris Uthe and Denise Furgason. Both were absent due to academic considerations.



Terry Rose strides over a last hurdle in hot pursuit of competition during the 110 meter hurdle race during last weekend's Battleground relay.

photo by SUSIE HUDACHEK

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